THE DAEMONS
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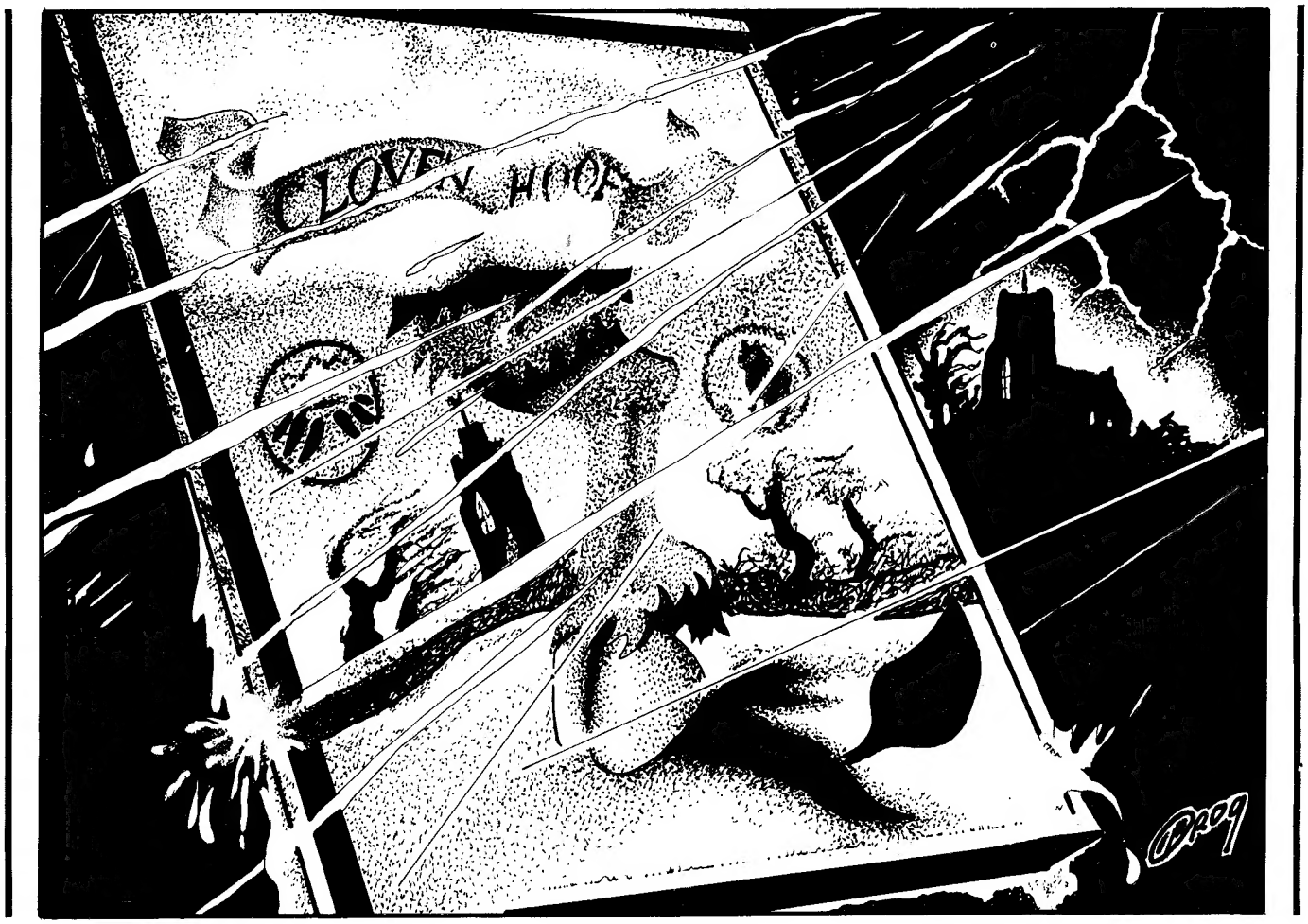
ode:III · Guy Leppold



After leaving the Cloven Hoof pub one night in the middle of a thunderstorm, one of the villagers of Devil's End sees 'something' in the churchyard and dies. His death is attributed to a heart attack but Olive Hawthorne, the local 'White' witch, sees it as an omen of disaster. Not far from the village, an archaeological dig is in progress at the Devil's Hump. Professor Horner, the head of the dig, believes this ancient barrow to be the burial chamber of a Bronze Age chieftain and plans to open it at midnight on 30th April; Beltane, the greatest occult festival of the year bar Halloween. The BBC has a television crew at the site to cover the event and the Doctor, Jo, Benton and Yates are watching at UNIT HQ as Miss Hawthorne interrupts a broadcast, warning of doom and disaster. The Doctor seems to remember something and agrees with her. With Jo he heads for Devil's End in Bessie.

Worried at what is happening, Miss Hawthorne decides to speak with the new vicar, Mr Magister - who is in reality the Master. The Time Lord tries to hypnotise her but when that fails he has Garvin, the verger, lock her in a wooden chest in the vestry. He then descends into the cavern beneath the church, where the coven is waiting for him, and begins the satanic rites to call up the horned beast.

The Doctor arrives at the burial chamber just as Horner cuts his way in, while in the cavern the Master reaches the climax of his incantations. A hurricane force and sub-zero temperatures envelope Horner and the Doctor, killing the former and leaving the latter frozen in a coma.

The Doctor is taken to the Cloven Hoof, from where Jo telephones UNIT. Benton and Yates are soon on the scene but the village then finds itself suddenly cut off from the outside world by an invisible heat barrier. Benton finds and rescues Miss Hawthorne, and they see a giant horned creature striding towards the church. They manage to escape, but Garvin is killed by the creature.

Recovering, the Doctor decides to visit the dig. Inside the barrow he and Jo discover what appears to be a miniaturised spaceship. Before they can investigate further they are attacked by Bok, a stone gargoyle from the cavern which has been brought to life. The Doctor frightens the creature off with an iron trowel - iron being an old magical defence.

Back at the pub, the Doctor explains that the creature Miss Hawthorne saw was not the Devil but one of a race of immensely powerful beings called Daemons which have the ability to change their size by absorbing or releasing energy. The Daemons have helped Man's evolution through the ages as an experiment, and the Earth's magical traditions are all derived from the aliens' advanced science. The Daemon in the cavern - the last on Earth - will appear three times and on the third occasion will decide whether to pass on its power or destroy the planet as a failure.

Communicating by radio, the Brigadier reports that the heat barrier around the village appears inpenetrable. The Doctor then rides out to the barrier on a motorbike and instructs UNIT's technical officer on how to construct a machine which he hopes will break through it.

In the cavern, the Master has again summoned Azal, the last of the Daemons. He argues that the creature should give him its power so that he can rule Mankind and put them on the right path. Azal refuses until he has seen and spoken with the Doctor. The Master has other plans, however, and later orders one of the villagers to shoot his enemy. This attempt fails but the Doctor is captured by the Master's followers and tied to a Maypole. Jo has meanwhile stolen into the cavern, followed by Yates, but they are forced to hide as the coven reconvenes.

Miss Hawthorne and Benton realise that the Doctor is about to be burnt at the stake. Together they manage to rescue him, and the Time Lord tries to reason with the villagers. Swayed by his arguments they march on the church - only to be confronted by Bok.

Jo and Yates try to stop the ceremony but fail, and Azal appears for the final time. While Jo is made ready to be sacrificed Yates manages to escape and warn the Doctor, just as the Brigadier breaks through the heat barrier with the machine, weakening both Bok and Azal. Seizing his chance, the Doctor hurries into the church.

In the cavern, Azal decides to offer power not to the Master but to the Doctor. When the Doctor refuses, the Daemon tries to kill him. However, Jo offers her life instead and, unable to comprehend this illogical act, Azal turns his power back on himself. Everyone pours from the church as the Daemon dies and the whole building explodes. The Master tries to escape but is captured by UNIT to stand trial for his crimes against Mankind.

It is May Day and everyone dances around the Maypole - save for Yates and the Brigadier, who head for the pub!

VCD -25-

(on 1 and 5)

(AZAL HAS NOT MOVED)

MASTER: Well?

(HE STILL DOES NOT MOVE)

Azal. You waste time. I order you to destroy him.

AZAL: I command. I do not obey.

96. 2 E — (HE DROPS HIS ARM)
3-s
JO/DOCTOR/MASTER

MASTER: But. . . I called you and you came.

AZAL: I answered your call because . . . the time was come for my awakening.

DOCTOR WHO: As part of your programme?

AZAL: The time has come for the completion of the experiment . . . or its destruction.

SLOW TIGHTEN to CU MASTER

MASTER: Then fulfil your mission by granting the ultimate power to me. Who else can give these humans the strong leadership they need.

97. 3 O
CU DOCTOR

(1 next)

-25-

VCD -26-

(on 3)

DOCTOR WHO: I seem to remember hearing someone else talking like that. . . Now what was his name . . . Of course, that bounder Hitler. Adolf Hitler. Or was it Genghis Khan?

98. 1 B
M HS 3-s
DOCTOR/JO/MASTER

MASTER: I have the will. You yourself have said it.

AZAL: I am still not convinced.

DOCTOR WHO: I'm very pleased to hear it.

AZAL: You wish to see this planet destroyed?

O/L
99. 4 A — DOCTOR WHO: By no means. You see, I have an alternative plan.
Caption.
5 A
Low MCU AZAL — AZAL: State it.
100. 2 E
MCU DOCTOR

O/L
101. 4 A/B — DOCTOR WHO: Leave humanity alone. Just go. You have done enough harm.
5 A
a/b
AZAL: We gave knowledge to man.
102. 2 E
CU DOCTOR

DOCTOR WHO: You certainly did. Thanks to you, he can now blow up the world; and he probably will. He can poison the water, the very air, he breathes; he's started already. He can . . .

O/L
103. 4 A/B
5 A
LCW MS AZAL — AZAL: Enough! Is man such a failure then? Shall I destroy him?
104. 1 B
3-s

MASTER: No! The right leader can force him to learn.

(4&5 next) -26-

VCD -27-

(on 1)

AZAL: You are right. I have decided. I shall pass on my power.

O/L
105. 4 A
a/b
5 A
MS AZAL — MASTER: Mighty Azal, I thank you.
106. 2 E
CU MASTER — AZAL: But not to you. To him.
107. 3 O
C2-s
DR/JO — JO: Doctor!

DOCTOR WHO: No! No! I don't want it!

RUN ON

TELECINE 11: ( ) SOF

Ext. Village Green. Day.

The Bazooka is set up. The other troops are firing sporadically. One man runs across an open space. BOK spots him and vapourises him.

MILLS: Fire.

The Corporal fires the bazooka. It hits BOK fair and square, blows up and shatters him into a thousand pieces.

BRIGADIER: You've done it! Well done, Corporal.

-27-

VCD -28-

He starts to get up.

BENTON: Hang on sir.

The pieces suddenly come together again and there is BOK, as good as new.

RUN ON

O/L
108. 5 A — A2,D1
Over AZAL's shoulder
1 B
HLS — 12. INT. THE CAVERN. DAY.

AZAL: You refuse my gift?

DOCTOR WHO: Of course I do. Don't you understand? I want you to leave. I want you to go away and give man a chance to grow up.

CUT IN: (Rec. After 115)
109. 5 A
MCU AZAL — AZAL: I cannot. My instructions are precise. I bequeath my power or I destroy all.
4 A
on B/G
110. 1 B
M HS 3-s — MASTER: So . . . you will give your power to me.

AZAL: I shall. Time is short.

111. 3 O
CU DOCTOR — MASTER: And what about him?

(5 next)

-28-

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STORY REVIEW

Paul Mount

In many ways 'The Daemons' proves to be the 'raison d'etre' of the previous twenty episodes of 'Doctor Who'. The eighth season's 'dilution' of the basic ingredients of the seventh season is completed in this effusive five-part adventure yarn.

'The Daemons' is the Famous Five with adults; the Doctor, Jo and their/our UNIT friends (the Brigadier, Yates and Benton) are all present and more than correct. The Doctor and Jo have become the perfect partnership for the time; the Doctor the aver-so-slightly smug omniscient alien, Jo the innocent ignorant who represents all Mankind's naivity. The Brigadier is, for the most part, left out on the cold side of the barrier - although episode one does give us the opportunity to see him off-duty; in full regimental finery and later even in bed! Yates and Benton are everybody's brothers. Casual in civvies, they are very much a prototype 'Starsky and Hutch'; these brave boys from UNIT pilot helicopters, chase and beat up villains, indulge in motorbike races and generally shoot and get shot at. Benton in particular has a rough time of it, knocked about by vergers, morris dancers and 'elemental' forces. Yates, who wears a permanently-perplexed expression, looks suitably amazed when his manly punches have no effect on one of the Master's hypnotised cronies.

'The Daemons' is the ultimate presentation of the carefully-structured group of colleagues and friends pitted once again against their bitterest enemy in a classic locale amidst an apparently-foolproof plot. The Doctor, UNIT, the Master, an isolated community besieged from within and the occult; it can hardly fail, can it?

Sure enough, as a straightforward adventure it doesn't fail. It's bright, breezy and tautly plotted (with a few gawping holes) and highly-coloured. This too is its downfall. The story, with its ancient burial barrow, a living gargoyle, a White Witch, covens and a liberal dose of demonological gobbledegook, might be expected to be dark and sinister, somehow threatening. Indeed, the very first scene, with a Devil's End local and his dog staggering from the sanctuary of the Cloven Hoof pub in the middle of a raging thunderstorm to meet a mysterious death, is fairly evocative. However, the impact is instantly lost by the intrusion of an electronic howl - immediately the viewer is on his/her guard, expectant of something more rational (and typical) than the irrational of the occult.

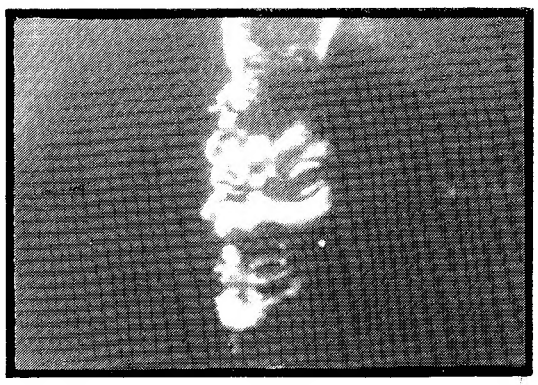
The presence of the Master - revealed surprisingly early on in episode one - underlines this suspicion. There's almost something reassuring in his appearance as Magister ("a rationalist, existentialist priest, indeed!") and his familiar effortless 'mastery' over the hapless villagers, Squire Winstanley in particular.

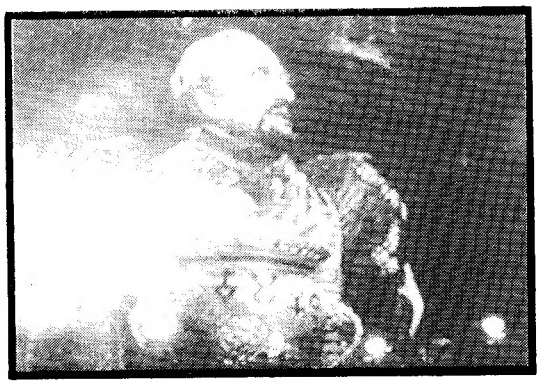
'The Daemons' sets out to deride the medieval mumbo-jumbo of magic and assure its audience that science is the way. The story concerns itself almost exclusively with the appliance of science; the Doctor sets us up in part one: "Everything that happens in life must have a scientific explanation" he informs an incredulous Jo who stands gaping at an apparently-'possessed' Bessie. The viewers too are to bear his words in mind when confronted with the bizarre happenings at Devil's End. Magic is quickly dismissed as "nonsense" and "balderdash" and Miss Hawthorne, the best of the few incidental characters, is swiftly reduced from a country White Witch to a harmless tea-making crank with a crush on a soldier. The best use for her crystal ball is to hit somebody over the head with it, if only because "the outcome's a certainty". The heat barrier, Bok, freak winds and manifestations; they're all put down to "the secret science of the Daemons".

This isn't necessarily a bad thing. Considering the furore surrounding the Autons and their daffodils earlier in the season, it was undoubtedly a wise move to keep the serial away from the Black Magic of Dennis Wheatley. The mind boggles at the prospect of hordes of juvenile occultists brandishing ouijah boards, sacrificing chickens and summoning up horned beats...

Sadly and inevitably, the story loses much of its inherent atmosphere in its relentless cheerfulness, and what could have been a chilling and occasionally terrifying story becomes instead a hale-and-hearty adventure.

Any other criticism of 'The Daemons' would be churlish. Clearly the serial was a labour of love for everyone involved in its glossy production. As a story, simplistic as it is, it towers head-and-shoulders above the more stodgy fare of the rest of the eighth season and has a sheen which few previous stories had aspired to.





In what appears to be the climax of his season-long struggle with the Doctor, the Master is at his most effective yet. Demonic in himself and set against a backdrop for which he might well have been created, he has some unforgettable moments. Uttering his bizarre incantations and dressed in his flowing robes, his eyes agleam with evil, and then later quailing in fear at the awesome power of the towering manifestation of Azal, 'The Daemons' is Delgado's finest hour. It's also refreshing to see the Master remain true to form throughout, without resorting to the well-worn cliche of turning turtle when his schemes get out of hand and siding with the Doctor.

UNIT operates in a subtly different capacity than before. Faced now not with rampaging Autons or Axons or even human enemies, this is the first time we see the UNIT clan tangle with an intangible foe, something they can't effectively lob a hand-grenade at. Struggling to penetrate the heat barrier, it's unusual to see UNIT facing off against something which is little more than a special effect and a black trench smeared across the road. The final frantic bazooka battle with Bok is a nod in the direction of the more traditional combat scenes we have become accustomed to. The Brigadier arrives too late with the Doctor's "diothermic energy exchanger" (work that one out!) cobbled together by Sergeant Osgood, a UNIT technician well out of his depth and drowning fast when faced with the Doctor's superior science. Lethbridge-Stewart is as dour as ever; the startling Bok is described as "some kind of ornament" before he issues one of the most remarkable orders in the history of the Armed Forces: "Chap with wings, five rounds, rapid..."

Pertwee's Doctor, although still peremptory, has lost much of his blunt rudeness, mainly thanks to Jo's influence, but he still has his moments even in 'The Daemons'. "You've got the mind of an accountant, Brigadier," he tells his long-suffering 'superior' moments after an expensive UNIT helicopter has gone up in a burst of stock-footage. It's difficult not to groan and then smile when the Doctor translates the beginning of the ancient Venusian lullaby he uses to ward off an attack from Bok as "Close your eyes my darling, well, three of them at least..."

Best of all is Jo Grant's long-awaited come-uppance from the Doctor as she scorns the Brigadier's suggested tactics - even if she was merely echoing the Doctor's words of a few moments earlier! A moment to relish. It has to be said though that Jo has her moments too, and it's worth remembering that it's her selflessness which saves them all as she baffles Azal with her irrationality. Well, she'd been baffling me with it all season...

So to the monsters. Azal, all CSO and fur, is the biggest and has some typically portentous speeches. "This planet smells to me of failure!" he booms in part four before announcing that it is quite likely that the Earth will be destroyed much in the manner of some failed experiment. Azal succeeds more because of his appearance - suitably fanged and horned - than because of anything he says or does. Despite Stephen Thorne's spirited performance, we've heard it all before.

Bok, on the other hand, is quite cute. He provides one of the few genuinely chilling moments in the serial, as his glowing red eyes come to life, and his first full appearance - looming over the hill overlooking the barrow before bounding down like an excited schoolboy - is unusual to say the least. Particularly admirable are his ability to vapourise with well-aimed bolts of fire and his powers of reconstitution via some rather obvious reversed film!

There are two plot inconsistencies worth pointing out. Quite why Devil's End rings so many bells with the Doctor is never explained and why, with the church and cavern so easily accessible through the unguarded church itself, the Doctor doesn't just breeze in and drag the Master out kicking and screaming is a point to ponder on. Typical of the Doctor's circular logic and the need to fill five episodes, the plot is pieced together with agonising slowness, even if the whole thing is fairly obvious to the viewer by the end of episode two.

'The Daemons' is by no means the faultless masterpiece it is often made out to be. Despite this fact, it is undoubtedly a landmark in the series, a pointer to the future in some ways and indicative of the increasingly falling imaginative standards. And if nothing else, it succeeds in bringing to an end with a bang a season of somewhat damp squibs.

SPACE & TIME

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SPACE & TIME

PRODUCTION OFFICE

Barry Letts

We were trying to find a theme to write about as an audition piece for the Jo Grant character. In the end I wrote two little scenes, both involving the character of Captain Yates, the longer one of which had Yates going into a church to find Jo. Then, after he's found her, he throws a book onto a strangely-carved stone, and the book is immediately torn to shreds by a force he describes as being like an elemental piranha fish; waiting to tear her apart just as effectively. And at the very end Jo turns round and sees the Devil... It was quite an exciting little scene, insofar as Jo had to be terrified, and brave, and do a jolly good scream at the end, which is what 'Doctor Who' girls have to be good at doing.

I suppose I've always been interested in that type of story. When I was a boy, about twelve years old, I read Dennis Wheatley's 'The Devil Rides Out' and was absolutely terrified by it. I literally couldn't get to sleep and indeed went downstairs and got from the sitting room a rosary my father had brought back from France when he'd been in the trenches, and put it under my pillow. We weren't even a Catholic family. It had just been a kind of ornament in our house for years; nevertheless, so strong was the impression this book made on me that I couldn't go to sleep until I felt I'd armed myself with some sort of protection against the Devil.

Anyway, having written this audition piece and cast Katy Manning I said to Terrance (Dicks), "It worked very well that scene: it's a shame we can't do a Black Magic story." He said, "Why don't we?", which started me thinking, "Well why not? Maybe we could, so long as we make it clear it's not Black Magic; it's something that looks like Black Magic but is really science fiction."

As for why not Black Magic, we just felt it perhaps wasn't suitable for a family audience watching at that time of day. Indeed afterwards, we had one or two letters complaining that it was wrong to expose children to this kind of evil. I wrote back and said, "You must understand that this is not real Black Magic. For example, the spell the Master chants to raise Azal is not something like the Lord's Prayer backwards; it is in fact the nursery rhyme 'Mary Had a Little Lamb' backwards."

This isn't to say there was no research done for the story. I did read quite a few books about Black Magic to find out the sort of things Satanists did, but only so I could then invent my own rituals and my own words which would sound plausible without actually being the real thing.

I remember Damaris Hayman, who not only played the White Witch but who also knew some White Witches herself, congratulating us on our research but then adding, "You know, there was only one mistake that I could see...you referred to the Horned Beast instead of the Horned God - but then I suppose you had to or you'd be accused of blasphemy."

At the time Bob Sloman was a local friend of mine. He'd been a playwright for many years with several shows in the West End to his name, one being 'The Tinker' which had first brought Edward Judd's name before the public. So when I wanted to work with somebody on this Black Magic story he seemed to be the natural choice. He'd never written any television before, but he was an experienced dramatic playwright, and we found we could work very well together - brainstorming ideas between us and then tying them down into a sound dramatic format.

I also wanted to write 'The Daemons' as a proving vehicle for myself. As Producer (and a fairly new one at that) I'd been busy telling writers for the last year the way I felt 'Doctor Who' should be done. But for a long time I'd thought, "It's all very well telling other people how it should be done. Maybe I should have a go myself.."

I firmly believed, and I still do now, that the best 'Doctor Who' stories - and the best science fiction stories in general - are those that mix the ordinary and everyday with the extraordinary and the strange. You only have to look around you to see that the essence of art and entertainment is contrast. If you have a story that is all the same - that is all set on a rocket ship, for example - after a time you get tired of it. Your mind gets habituated to the concept and the scenes cease to be interesting. But, if you're going from a simple village, to the extreme oddity of Black Magic, and then into the realm of science fiction, and then finally back again to the village, all the time you have one idea highlighting the others. So I was convinced 'The Daemons' was a good way to write science fiction stories in general, and 'Doctor Who' in particular.

Additionally, I wanted to expand the idea that the members of UNIT were ordinary people with lives of their own and an interaction among themselves. That's why we saw them in civilian dress for once, and why there were references such as Sergeant Benton having to withdraw from his ballroom dancing competition.

I think that what came out of 'The Daemons' was a renewed faith in my practice of asking writers not so much to think as script writers, but more as playwrights. Script writers, particularly for series, very often sit down and write a scene which has to go from A to B, and what they write is a perfectly good sequence which does go from A to B. But a playwright, writing the same scene, won't always write straight down the middle; sometimes he'll try to come into it from the side. With 'The Daemons', very often what the characters were talking about wasn't necessarily strictly to do with the central plot, it was more to do with relationships, even though ultimately those relationships would have a bearing on the central theme.

I don't think I succeeded completely - obviously as it was the first time I'd tried it. But I did want to see if I could do what I was telling everybody else to do. The village was a cliche with many of the characters instantly recognisable. It wasn't the first time someone had written about an English village with Black Magic going on, and it certainly won't be the last. But what I wanted to do was to take that cliche and to make it not a cliche, and to fill it with people you could be interested in. I think we did pretty well.

'The Daemons' brought to an end the twenty-five episode run of the eighth season. 'Doctor Who' would return on New Year's Day 1972 with the first episode of a story called 'The Day of the Daleks'.

SCIENCE, NOT SORCERY

Bok

Throughout 'The Daemons', there is a struggle on many levels to show that "everything that happens in life must have a scientific explanation". In other words, all the romantic trappings of folklore, witchcraft and Black Magic are purely primitive attempts to come to terms with and use an advanced science, their true meanings having been long forgotten (this fact, in itself, seeming to be a throwback to one of the plot elements of the previous story). The Doctor as usual sees the problem for what it is and sets about scientifically to put things to rights - hence the marvellous scenes with the EHF Wide-Band Width Variable Phase Oscillator complete with Negative Feedback Circuit! He fights science with science (or pseudo-science!), using the principle of Negative Diathermy to try to bleed off the energy of the alien.

But to dismiss entirely the 'magical traditions' would be to ignore both a fundamental part of Man's history and a major contribution to the popularity of 'The Daemons'. Clearly, as Barry Letts himself confirms (page "59-07"), a great deal of research went into the writing of this story, and it is interesting to examine the varied mythological backgrounds which it touches upon and consider the degree of verisimilitude it attains, and to delve as far as possible into the reasons why certain customs were established.

In Greek mythology, a Daemon was a supernatural being. Note that (like Azal) it wasn't something necessarily evil. When she encounters Azal Miss Hawthorne believes that she has seen the Devil, and it is true that, in Witchcraft, Azrael (close enough to 'Azal') is the Angel of Death. But historically, the Devil is merely the God of any people that one personally dislikes.

The events in the story which lead up to the initial evocation of Azal do not, as we are led to believe, occur during Beltane, one of the four Greater Sabbats (quarterly seasonal festivals) of the Celtic calendar (the others being Imbolg, Lughnasadh and Samhain). Although Beltane is normally celebrated on the night of 30th April, it is, in fact, a May Day Sabbat. Indeed, in its Irish Gaelic form (Bealtaine) it means 'the month of May' and in its Scottish Gaelic form (Bealtuinn), 'May Day'. Its original meaning is 'Bel-fire' after the Celtic or proto-Celtic God variously known as Bel, Beli, Belar, Balor or Belenus. May Day is the festival of the greenwood, undoubtedly having its roots far back when Britain was a forest country, and Beltane marked the coming of spring and the Earth being 'born anew'. With everything coming back to life (trees bursting into leaf; birds singing and nesting; flowers expanding; and the whole countryside exploding with new growth), young people felt the urge to join in and so girls and their lovers went into the woods at night to be together. Puritan preachers after the Reformation didn't need second guesses at what was going on, just as they were easily able to recognise the Maypole for what it was, a phallic symbol (hence the Fertility Dance performed around it).

During the Celtic festival of Beltane, bonfires were lit around the countryside to rid the fields of evil spirits that may have nestled there during winter, after which livestock could be safely turned out to graze. The May Queen and May King (often appearing later in the guises of Maid Marian and Robin Hood) were tree-spirits concerned with the renewal of vegetation, and May Day was their wedding day; thus the lovers who entered the woods were originally engaging in imitative magic. Jack-in-the-Green (the spirit of the greenwood), who played a prominent role in old-time May Day festivities, was similarly a tree-spirit. His later transformation into a chimney sweep was due either to the association of soot with fertility or to the fact that a disapproving Church regarded the licentious God of the May to be a manifestation of the Devil, hence he had to be black, like a sweep.

In Germany, 30th April is designated 'Walpurgis Nacht' when (according to legend) witches meet on the Brocken or elsewhere and hold revels with the Devil. St Walpurga was an eighth century English missionary to Germany who went with some other nuns to found religious houses there in about 750 AD. Upon her death (c. 780 AD) her relics were transferred to Eichstätt, where she was lain in a hollow rock. From this rock exuded a kind of bituminous oil afterwards known as Walpurgis oil and regarded as a miraculous aid against disease. The cave became a place of pilgrimage, and a church was built on the spot. Interestingly, she is regarded as the protectress against magic arts!

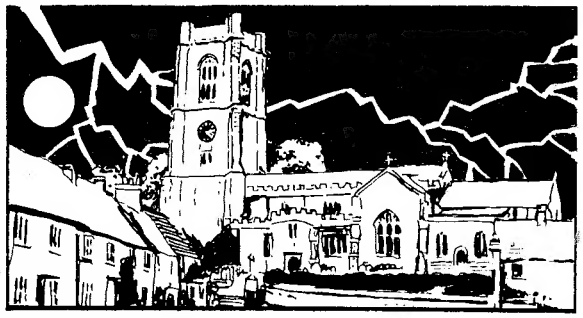
In 'The Daemons' we are told that iron is an old magical defence. That it should be regarded with superstitious respect is understandable. Because iron weapons aided the Celts to vanquish the bronze-using peoples who preceded them, the belief arose that iron was a powerful protection against the earlier inhabitants and their gods. These in time became relegated to the status of fairies, pixies, goblins and witches etc: therefore iron was a protection against them. As the defeated race retreated westwards and northwards into the mountains, they in turn carried with them the belief that they were fighting against magic rather than human art. A smith was therefore regarded as a powerful magician. Later, when Christianity relegated the old religion of the Celts, the iron-wielders, to the status of devil-worship, the tradition became confused. Iron remained a strong protection against fairies but at the same time there were now fairy smiths, most probably based on the Norse smith-god Wayland.

The picturesque Morris dancers, however, can be placed far more recently, coming from no further back than the eighteenth century. Although many teams now perform traditional dances divorced from any accompanying drama, Morris dances were originally a combination of the two. The chief characters in the play were Robin Hood, Maid Marian and Jack-in-the-Green. Subordinate characters were Friar Tuck, the Fool and the Hobby-horse. In some versions Robin and Marian became the Lord and Lady, or King and Queen, of the May.

A good number of superstitions became attached to May Day. Green branches and yellow flowers gathered on the day itself and festooned around doors and windows of houses and cowsheds served as protection against witches and demons. Particularly potent was marsh marigold, also known as 'the herb of Beltane'. In some places May Day babies, like May kittens, were considered to be unlucky.

Perhaps the most terrifying magical concept touched upon by 'The Daemons' is displayed when the Master channels the huge charge of psycho-kinetic energy generated by the whipping-up of violent emotions of the entire populace of Devil's End, via the ceremonies, for the scientific end of summoning and controlling Azal. This is not as improbable as it sounds as it is precisely what happened at the mass rallies which Hitler presided over at Nüremberg. It is widely acknowledged that he had a fascination with the Black Arts, which he used to further his cause. His ability to mesmerise individuals and groups led many to believe he actually had supernatural powers. The rallies, which took place when Hitler was at his most 'possessed', fulfilled the conditions necessary for what some witch cults describe as a 'cone of power': searchlights pierced the night sky in a conical pattern above vast crowds, which generated a giant surge of emotion centred on the strutting figure of Hitler. Certainly, both the Master and Hitler had the same evil intentions, which the Doctor astutely noted.

"Magic," declared Jon Pertwee's Doctor, "is a science of the mind." In the end, then, this would seem to be the logical conclusion. As the Doctor said in episode one, the answer is there - if you know where to look for it.



ON LOCATION ... ALDBOURNE

Gary Hopkins

Nestling deep in the beautiful county of Wiltshire, and seven miles north-west of Hungerford, is Aldbourne, a village believed to have started its existence as a Saxon settlement in the tenth century.

During the thousand years since then, Aldbourne has seen a great many triumphs and disasters, not least the desecration of its church by marauding Cromwellian troops in 1645. But invasion of a very different kind took place just over three hundred years later, when the BBC arrived in the early summer of 1971 to film episodes of 'Doctor Who'.

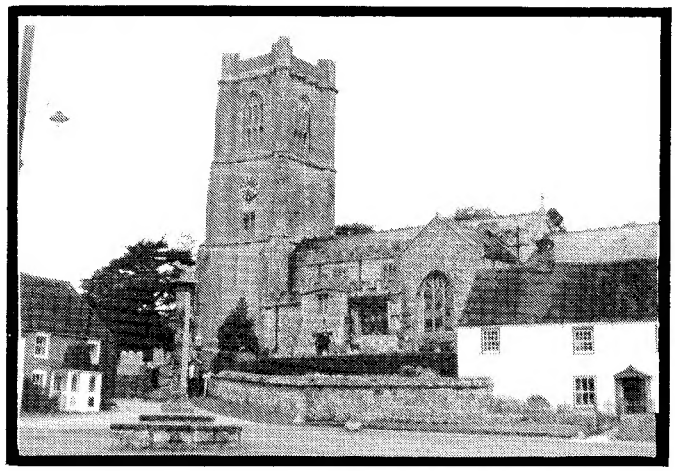
Damaris Hayman, who portrayed the local 'White' witch in those episodes, remembers that "the script called for a pretty village with a church, a village green and a pub with, in the vicinity, a long barrow (burial mound) and an airstrip. And suddenly, out of the blue, the producers came upon this village which might have been built to suit the specifications they were looking for!"

For the purposes of the story of 'The Daemons', Aldbourne became the ancient village of Devil's End. The 'Blue Boar' pub was transformed into the more aptly-named 'Cloven Hoof', and a series of Bronze Age barrows on the encircling downs doubled as the Devil's Hump. Aside from these superficial changes, however, Aldbourne required only the smallest amount of cosmetic treatment in preparation for the filming to commence.

Approaching the parish from any quarter the first thing the visitor will notice is the church of St. Michael, which dominates the village centre from its position on high ground at the northern end of the Green. At the climax of 'The Daemons' the church is utterly destroyed; out in reality it remains beautifully intact, where it has now stood proudly for seven hundred years.

The Green itself, where much of the action in 'The Daemons' takes place, is a turf slope with a stone cross in the middle and a framing of ancient cottages. The Cross - which is also a war memorial - was erected in the Middle Ages and restored in 1746. At this stage the inclined cross was affixed, which makes the monument even more remarkable, and is said to act somewhat curiously as a sundial!

The Green is, and always has been, a focal point for the village and its activities, which include the Mayday revels such as were featured in 'The Daemons'. The 'Blue Boar' pub, which still retains the distinctive 'Cloven Hoof' sign as a souvenir in its lounge, stands on the East side of the Green. In fact, an ale and lodging house has occupied this site since at least 1460, and was conveniently situated to meet the 'needs' of the 'Doctor Who' cast and production crew for the few weeks they were there.



Aldbourne is a large, progressive village - with a population of some 1,500 people - which nevertheless preserves its independent spirit and strong connections with the past. Over the years it has developed many forms of industry, including textile-weaving, brewing and bell-casting; although agriculture still figures more prominently in village life.

In a world which has a long history of religious and political turmoil, Aldbourne has survived to continue as a peaceful, self-contained community. Its greatest recurring problem was always fire, and it suffered no fewer than four major infernos between 1760 and 1921. To combat this problem in 1778 two fire-engines were obtained from London, although these could be used only while their cisterns were kept filled by a chain of leather buckets from the nearest well or pond. These machines, fondly known as Adam and Eve, were finally retired from service in 1924 and can still be seen on display in the church.

The parish as a whole is much larger than its representation in 'Doctor Who' would suggest, but the parts of Aldbourne that do not feature in 'The Daemons' are every bit as attractive as those that do. With its thriving community, its shops and public houses, it continues to be a popular village for tourists, and is a pleasant stopping-off point for those travelling in the north-east of Wiltshire.

DAMARIS HAYMAN

Gary Hopkins

Despite a very successful career in show-business, which has now spanned more than thirty years, Miss Damaris Hayman still has one of those familiar faces to whom few people can actually put a name.

Although much of her earlier work was in the theatre, Damaris made her first film appearance in 'The Belles of St. Trinians' in the mid-'50s, and spent many years afterwards in television, notably as a comedy actress in shows with Dickie Henderson, Les Dawson and Dick Emery. Other work has included radio broadcasts and commercials, and recent appearances in BBC tv's 'The Young Ones' and Granada tv's production of Elizabeth Bowen's 'The Death of the Heart'.

But 'Doctor Who' aficionados will remember her best of all as Olive Hawthorne, the 'White' witch of Devil's End in 'The Daemons'; a role which Damaris recalls vividly and with great fondness. "Miss Hawthorne was the typical English lady of independent means, living on a small income in an English village," she explains. "But, certainly in the early stages, Christopher (Barry) and I didn't see eye-to-eye on the part at all." Director Chris Barry saw the character as a dithering, eccentric old lady, and insisted that she should be played for comedy. "He couldn't believe that anyone really could be a 'White' witch in this day and age. And I believed there perfectly well could. He really didn't, I think, believe in supernatural powers, and I do! And I had bitter struggles for the first few days of rehearsal..."

Producer Barry Letts finally settled the dispute by urging Chris Barry to allow Damaris to develop the character as she saw fit. "There was enough of Miss Hawthorne in me, and enough of me in Miss Hawthorne to know exactly how she ticked. I think the result showed that, and Christopher was man enough to admit he'd been wrong. I've always admired him for that."

Damaris remembers that her empathy with Miss Hawthorne was quite considerable, and that her own knowledge of both Black and White magic helped to lend credibility to the part. "Whether this was auto-suggestion, or what it was, I don't know; but I got myself very much soaked in it. I think the village helped, the atmosphere of the place. While we were doing all that bit with stilling the winds, which we did at Crooked Corner, I felt a tremendous sense of power. I even believed, for those few moments, that I could actually still the wind!"

A further display of Miss Hawthorne's ability as a 'White' witch occurred when the Master, played by Roger Delgado, attempted to hypnotise her. "Roger and I were on a wavelength," comments Damaris. "And he was delighted to have an ally, because he also had strong views on the supernatural." Roger and Damaris firmly agreed that, to break the Master's powerful hypnosis, Miss Hawthorne must have highly developed powers herself, and that she would need something like an amulet to focus those powers. Director Chris Barry felt this was unnecessary, but the two actors stood their ground. "I had an ankh, in fact, which did quite well and was a logical thing for a 'White' witch to have, because it's a light symbol."

Damaris adds that "Miss Hawthorne obviously had some powers, of either seeing or looking, because she had seen what was going to happen. She'd cast the runes. She'd consulted some sort of talisman, which I played as being a stone set in a ring. And she had some sort of instinct over and above what other people had for those who weren't on the level. Including, of course, the vicar."

In sharp contrast to this attention to detail, 'The Daemons' was plagued by the imposition of strict religious limitations, some of which were justified. Magister's Black Mass, for instance, could not be performed on location, and the BBC were not permitted to film inside the church, except for a short scene in the vestry. "We weren't allowed to mention God," Damaris remembers with some irritation. "I think it's silly, because there's a strong religious slant to a great deal of science-fiction."

However, she describes the story as a "clinker until about two-thirds the way through. After which I thought, unfortunately, they cheated. But they had to, to keep it within the format of 'Doctor Who'. Because I don't believe for one second that that demon was anything from outer space. It was an honest-to-God demon. But because it was 'Doctor Who' it had to be from outer space. And I thought this was a pity. I thought it was a real, good old-fashioned conflict between powers of light and powers of darkness story, and it should have been allowed to remain so. Given that it couldn't be, because of the 'Doctor Who' format, then I thought it was as good as it could be. But I would have liked it to be able to have the courage of its convictions and be what it really was."

Damaris has returned to Aldbourne from time to time since 'The Daemons' was filmed there in 1971, and was invited more than once to read the lesson in the church. She has opened fetes and crowned a Carnival Queen, and describes her experiences at the village with obvious relish. Her colleagues on that production, and casual observers, will also doubtless remember the curious sight of Damaris Hayman - dressed as Miss Hawthorne in a folk-weave cloak borrowed from her close friend Margaret Rutherford - perched on the edge of the War Memorial on the Green, making lace edgings for a Victorian doll's knickers. "It intrigued people mightily, and was probably exactly the sort of thing Miss Hawthorne would have done!"

LEFT: Damaris Hayman pictured at her home in 1985.

QUATERMASS REMEMBERED

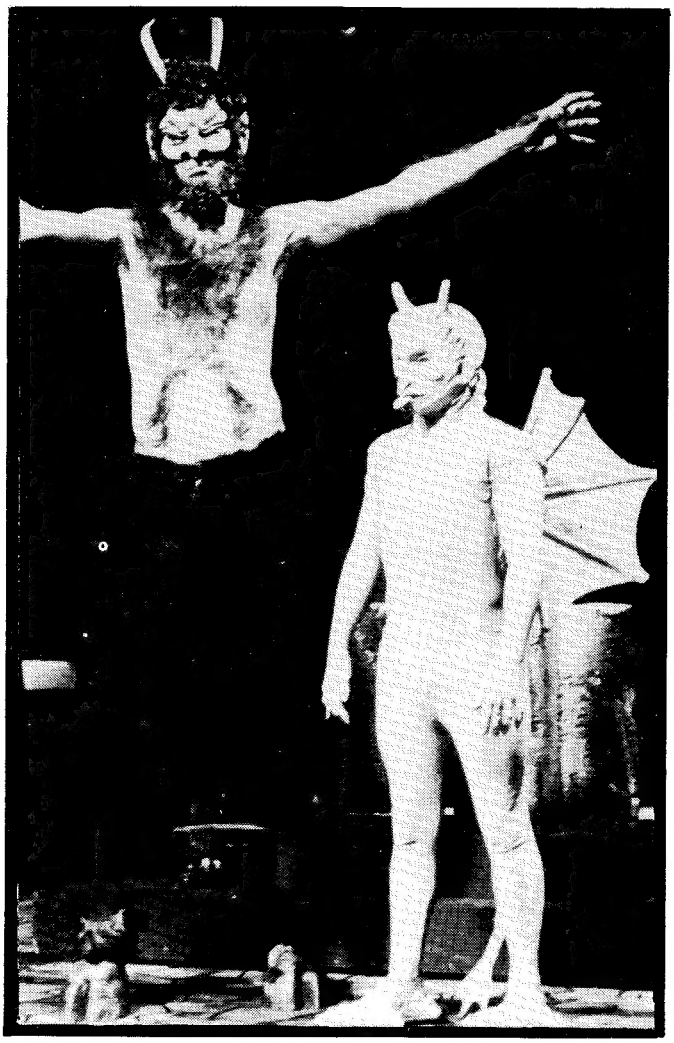
Tim Robins

Perhaps the most supernatural aspect of 'The Daemons' is the ghost of Quatermass which haunts the corridors of the BBC Drama Department. Nigel Kneale's three television serials 'The Quatermass Experiment' (1953), 'Quatermass II' (1955) and 'Quatermass and the Pit' (1957) left their mark on 'Doctor Who' at various stages in its seemingly endless run.

'Quatermass II' is usually cited as the most influential. It tells of a shower of meteorites containing an alien intelligence that infects and takes over members of the Army and Government who then re-assemble the creature in an environment tank on Earth. 'The Web of Fear' (Serial "QQ"), drawing on the Hammer Horror style (the company had produced big screen versions of the 'Quatermass' stories), owed something to this scenario. But it is 'Spearhead from Space' (Serial "AAA") that is usually said to be most derivative of 'Quatermass' (see page "57-07"). This story also drew on a number of other cinema films (see page "51-07"), not least 'Invasion' (1966) which involves an alien girl crashing to Earth and being taken to a county hospital. She is pursued by two other aliens who surround the hospital with an inpenetrable heat barrier. Which brings us to 'The Daemons'.

Originating as a short audition piece, 'The Daemons' fell well within the 'Quatermass' paradigm of the seventh season. It firmly acknowledged the debt 'Doctor Who' owed to the third 'Quatermass' serial, 'Quatermass and the Pit'.

Although Director Christopher Barry has said that he was unaware of the similarities, there are obvious plot parallels with the 'Quatermass' story: Hobbs Lane in central London has a reputation for hauntings and apparitions; an archaeological excavation crew discover a strange cylinder which Professor Quatermass believes to be a spaceship buried since prehistoric times; the excavation is covered by "the inevitable TV news team" (sic); psychic energy is unleashed, causing chaos around the excavation site, when an attempt is made to break into the ship; Quatermass learns that the ship contains creatures who have bred Mankind as cattle and whose gargoyle-like features have lived on in human folk memory as demons; and the psychic energy eventually manifests itself as a giant insect towering over London.



The technique of including a television news crew to add authenticity to the story had also been used by Nigel Kneale in the first 'Quatermass' story. This fictional device of course had its basis in fact. The BBC series 'Chronicle' covered live the opening of a number of burial mounds, one of which was rumoured to contain a golden statue of a warrior mounted on a horse. All the excavators and TV crew found on that occasion were a few earth worms.

The prestige of 'Quatermass' as television drama has much to do with the historical period in which it was written, not to mention Kneale's skilful exploitation of the traditional links between the horror and science genres established by Mary Shelley's 'Frankenstein'. Why it came to set a standard for science fiction drama on the BBC needs further discussion; that it did set a standard is beyond doubt. However, 1969 saw the arrival of a new role model for science fiction on British screens; one with as cosy a family atmosphere as Barry Letts' 'Doctor Who' and one equally as concerned with weaving futuristic morality tales. When 'Doctor Who' finally abandoned the 'adult', frightening, Earthbound world of 'Quatermass' it turned for inspiration to the five year mission of 'Star Trek'. But that's another story.

TRIPODS ON WHEELS

Jeremy Bentham With Christopher Barry

Careful budgeting earlier in the season had left enough money 'in the kitty' to make the end-of-term 'Doctor Who' story more lavish than usual. The main feature of this showpiece would be its extensive location work; no less than half of the scheduled five episodes would be exteriors, shot on 16mm film. However, there was a problem: the production deadlines could not rise much above those for a four-part serial if the show was to go out on time in May/June 1971. Producer Barry Letts realised that an experienced film director would be needed if this mammoth task was to be accomplished, and to this end he managed to persuade staff director Christopher Barry back into the 'Doctor Who' fold after his self-imposed five-year absence.

Working out the details between them, Christopher Barry and Barry Letts realised that they could bring the show in on a four-parter shooting schedule only if they used more than one film camera. Normally on location, a single 16mm 'Mitchell' camera would shoot each dialogue scene two or three times, the camera position being changed each time to capture the action from a different angle, thereby emulating the multi-camera technique used in the electronic studio. Using three film cameras would greatly reduce filming time, although it would be costly in terms of the Film Editor's time and the amount of raw stock used, much of which would end up on the cutting room floor.

Co-ordination also presented a problem, as Christopher Barry explains:

"There was such a lot of dialogue to get through that the whole thing had to be done television-style using our three cameras. Fred Hamilton was the overall Lighting Cameraman and under him were three operators all with cans (headphones) on so they could follow my directions as in an O.B. situation, with me telling them whenever they were 'in shot'. Each camera was 'crystal locked' so that you could start and stop all three simultaneously by remote control.

"We placed under each camera a big sheet of chipboard to act as a sort of platform for the tripods, all of which had wheels so they could change their position slightly, as in the studio. By having the tripods on wheels you could re-align during a scene and do decent two-shots without having to stop. The only person it was hell for was the sound man who had three times the amount of worry trying to keep his mike boom out of shot. All in all it was a compromise, but it did mean effectively we could do three days' work in one.

"Having all our locations in close proximity to one another meant we didn't have to waste valuable time on a tight shooting schedule driving from A to B. The airfield nearby - at Membury just off the M4 - was a bonus because we could use that as well for the chase sequences."

The script for 'The Daemons' (originally titled 'The Demons' until Christopher Barry suggested adding the extra 'a') called for one day's filming with a helicopter. Unfortunately the BBC's own outside broadcast helicopter, which would have been relatively cheap to use, was unavailable at the time, so one had to be hired from the Membury airfield.

"Actually," recalls Barry, "we shot all of that in just over an hour and a half, which is astonishingly good. We only used one camera. First time around we stuck the cameraman on the ground and did all the passes, controlling everything with walkie-talkies. Then the cameraman went up in the helicopter and he took the ground shots. Finally we put him onto a camera car, and I think also in 'Bessie' as well, to do the tracking shots."

Other hardware hired for this production included a Cherry Picker: a lorry with a rear cage on an elevatable arm. Not only did this enable standard high angle shots to be done but it also facilitated tricky, effects-based shots, such as Azal's fiery arrival at the church:

"The film was superimposed in the studio with a pulsing coloured light shining onto a white screen from another camera. The heat shimmer was added by shooting into a frame covered over with mirrored polythene. All you had to do was lightly shake the frame to cause the image it was reflecting to ripple."

That sequence, incorporating Garvin's vapourisation and a tree bursting into flame, represented some of the more elaborate effects work devised for 'The Daemons'. Other sequences, like the opening veiled shot of something nasty creeping through the graveyard, hailed from much older schools of improvisation and inventiveness...

"It said in the script, 'Something black slithers behind the gravestones', so my production team kept asking me, 'How are you going to do that?' 'What are you going to use?' I thought for a while and then I noticed by AFM, Sue Hedden, was wearing a black fur hat with tie-under-the-chin fox tails coming down over the ears. And I thought, 'That will do...' So we borrowed it, tied a thin nylon line to it and jerked it through the graveyard undergrowth. So you saw it, but you didn't see it, because you didn't know what it was."

'The Daemons' is a story Christopher Barry looks back on with mixed feelings. The weather that week in Aldbourne varied from idyllic to foul, and he reserves sharp criticism for a certain senior member of the cast who caused him to miss his sister's wedding by insisting on working on the Saturday instead of the scheduled Sunday. On the other hand it is Barry's favourite 'Doctor Who' story and he is pleased by the almost universal popularity it has gained since transmission. But with the BBC, the best laid plans of mice and men...

"After I had done it I was told the BBC were going to preserve 'The Daemons' in the archives for posterity as a good example of what 'Doctor Who' was all about. And yet, when we came to look for it a couple of years later, it wasn't anywhere to be found. They'd junked it. Typical!"

TECHNICAL NOTES

Jeremy Bentham

'The Daemons' was written by Barry Letts with Robert Sloman under the pseudonym Guy Leopold (see page "59-07").

As with 'The Claws of Axos' (Serial "GGG"), the location filming for this story was hampered by bad weather. Opening his hotel room curtains one early May morning Director Christopher Barry was aghast at the sight of an inch of freshly fallen snow on the ground. Fortunately bright sunshine quickly melted the freak covering, leaving only a few patches visible to the camera. There was only one script change needed: the Doctor had to draw a circuit diagram on the windscreen of his motorbike instead of chalking it on the ground.

Shooting schedules for the week and a half's filming were both complex and varied and it was to the credit of P.A. Peter Grimwade that so many of the necessary locations were found within so small a radius. Grimwade had scouted out Aldbourne in Wiltshire for Devil's End, but it was only after much searching that the three barrows close by were settled on as an adequate site for the dig. (At no time during shooting was any actual excavation done; a sloped entrance hood created the illusion.) Most of the production crew were based in Marlborough while on location.

The night-time filming was first to be done as it represented the biggest outlay. Not trusting the rain to fall on cue (although it did so ad lib both weeks...) Christopher Barry enlisted the help of the local fire brigade whose hoses, aimed high into the air, caused water to fall in driving torrents. The illusion of a thunderstorm was completed with the use of a wind machine and a flickering floodlight to simulate lightning. The crew worked until about 2:00 a.m., which meant that shooting could not recommence until after midday on Day 2 due to collective agreements at the time which stipulated a minimum ten-hour rest period.

The garages at Membury Airfield doubled as UNIT's workshop in episode one. The illusion of 'Bessie' being under remote control was simply achieved by having a driver crouched out of sight on the floor of the car, steering it under instructions from a walkie-talkie. Even the self-honking horn was merely operated by a stage hand inhaling from the out-of-vision trumpet end.

Pyrotechnics featured strongly in this story. Blank-firing rifles and pistols were provided by 'Baptys' - the country's top TV/Cinema/Theatre armourers - although the bazooka was a Visual Effects prop; there is no such thing as a blank bazooka shell... The Brigadier was equipped with several swagger-sticks, each fitted with a flammable tip detonated electrically along a hidden wire. The dummy rocks and stones thrown at the heat barrier were filled with flash-charge and likewise detonated via hidden wires; so too was the toffee-glass lamp that shattered on cue. All in all Visual Effects had a field day setting fire to dummy bushes, cremating old vans and blowing up a rough plaster sculpture of Bok in episode five.

Most elaborate of all was Bok's costume, the design of which was based partly on sculpted gargoyles at the Notre Dame cathedral in Paris (see photograph). This had a specially-constructed right glove fitted with a firework mechanism. Again actuated electrically along a hidden wire, the firework had not only to flare but also to discharge a fiery streak.

All the Morris Dancing scenes were done in one day. Going against normal practice, Christopher Barry included some of the real Aldbourne villagers as crowd extras - so many having turned up to spectate throughout the shooting. The only problem was that they were more inclined to cheer the Master than to boo him, as instructed! For the final shot of the story Barry took a film camera to the very top of the church tower to do a long zoom-out.

Studio recording began in TC4 on Tuesday May 11th with episode one. Episodes two and three were recorded on Wednesday May 19th, with the final two episodes being done on Wednesday May 26th in TC3.

The pub bar was a 'flipper' set (based on the bar of the Blue Boar pub in Aldbourne). In other words it was box-shaped in construction with hinges fitted to two of its walls. By pulling open one side of the set and closing the other (the 'flippers') the audience could be shown all of the pub interior, although not of course in one tracking shot. Both the bar and the UNIT duty room were fitted with colour monitors so that film footage and pre-recorded sequences could be played as television broadcasts. The rugby game seen by Benton and Yates was from the BBC's own VT archive.

Two stock footage sequences of note were used in this story. The first, of an RAF 'Lightning' fighter, was accompanied by a pilot's voice-over supplied by Christopher Barry himself. The second, of the helicopter exploding, was the same sequence Barry Letts had used in 'The Enemy of the World' (Serial "PP") from the James Bond movie 'From Russia With Love'.

The seated Bok sculpture was made from expanded polystyrene. For several years afterwards this prop sat on the front lawn of Jon Pertwee's house in Barnes until the weather took its toll. Azal was a Make-up Department creation based around a series of goat-hair appliances, a set of specially-made teeth, a plastic half-mask and, of course, horns. The treated voice of Azal was to have been provided by vocal artist Anthony Jackson but at the last minute he was unavailable and so Stephen Thorne's own voice was used.

The exploding church, which prompted protest letters to the BBC, was a crude, two-dimensional photo cut-out model, shot once intact as it exploded and then again briefly as a ruin.

BBC1 Controller Ronald Marsh insisted that a shot of Jo spreadeagled on the altar with the Master raising the sacrificial knife above her be edited out. Christopher Barry was not amused - he'd liked that bit...

PRODUCTION CREDITS

Stephen James Walker

SERIAL "JJJ"

COLOUR

PART 1	Duration 25' 05"	22nd. May 1971
PART 2	Duration 24' 20"	29th. May 1971
PART 3	Duration 24' 27"	5th. June 1971
PART 4	Duration 24' 25"	12th. June 1971
PART 5	Duration 24' 04"	19th. June 1971

CAST

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning
Brigadier Lethbridge-Stewart.....Nicholas Courtney
The Master.....Roger Delgado

FEATURING:
Captain Mike Yates.....Richard Franklin
Sergeant Benton.....John Levene
Professor Gilbert Horner.....Robin Wentworth
Miss Olive Hawthorne.....Damaris Hayman
Bok.....Stanley Mason
Azal.....Stephen Thorne

WITH:
Bert the Landlord.....Don McKillop
Squire Winstanley.....Rollo Gamble
Tom Girton.....Jon Croft
Garvin.....John Joyce
Alastair Fergus.....David Simeon
Harry.....James Snell
Doctor Reeves.....Eric Hillyard
Sergeant Osgood.....Alec Linstead
Thorpe.....John Owens
Morris Dancer (stunt).....Peter Diamond
Jones.....Matthew Corbett
TV cameraman.....Robin Squire
TV unit.....Leslie Bates, Stephen Ismay
Ron Tingley, Anthony Case
Corporal.....Patrick Milner
PC Groom.....Christopher Wray
Ladies in pub.....Lily Harrold, Mo Race
RAF pilot (voice).....Christopher Barry
Morris Dancers.....The Headington Quarry Men
Extras.....Ronald Mayer, John Tatham
David J. Graham, Jimmy Mac
Michael Earl, Richard Lawrence
Charles Finch, Roy Pearce
Vic Taylor, Alan Lenoire
Sonnie Willis, Roy Oliver
Bruce Humble, Simon Malloy
John Holmes, Gerald Taylor
Pamela Deveraux, John Crane
J.W. Phillips, R. Dixon
Jim Davidson, Paul Stone
George Mackie, Andrew Butcher
Ron Taylor, Terry Denton
Gladys Bacon, Renne Roberts
Michael Moore, Bill Burridge
Ernest Blyth, Keith Ashley
Bill Lodge, Lawrence Archer
Rex Rashley, Charles Shaw Hesketh
Bill Gosling, Geoff Witherick
Walter Goodman, Ian Elliott
John Scott Martin, Patrick Gorman
Jack Silk, Les Osman
Myrtle Osman, Jean Scaife
Maria Burns, Kathy Ryan
Lesley Matcham, Lyn Matcham
Frank Bennett, Ray James
Daryl Grove, Terry Rolph
Ray Taylor, Helge Borgen
Gary Edwards, Monica Kidd
Jane Woods, Beryl Houghton
Bob James, Clive Wentzal
Roger Marcham, Monty Yerger
Dave Martin, S. Ford
S. Madden, Jerry Melbourne
Robin Ford, Vera Hill

TECHNICAL CREDITS

Production Assistant.....Peter Grimwade
Assistant Floor Manager.....Sue Hedden
Studio Sound.....Ralph Walton
Studio Lighting.....Tony Millier
Film Cameraman.....Fred Hamilton
Film Camera Operators.....David South, Pat Turley
Paul Wheeler
Film Sound.....Dick Manton
Film Editor.....Chris Wimble
Visual Effects.....Peter Day
Costumes.....Barbara Lane
Make-up.....Jan Harrison
Fight Arranger.....Peter Diamond
Incidental Music.....Dudley Simpson
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....Roger Ford
Producer.....Barry Letts
Director.....Christopher Barry

Miss Hawthorne looked around the Green, where the villagers were slowly starting to pick up the threads of their lives after the extraordinary events of the past two days. "The May Day miracle has happened again," she exclaimed, joyously. "The Earth is born anew!" The Morris Dancers' jaunty tune started up again, and a group of villagers gathered to dance around the May Pole.

Sergeant Benton strode up to the Brigadier, feeling slightly awkward in his casual civilian clothes. "All under way, Sir" he reported crisply. Seizing her chance, Miss Hawthorne took the burly soldier by the arm.

"Sergeant! We must do the fertility dance to celebrate." Benton's feeble protests were in vain as the White Witch led him off in the direction of the May Pole. The Doctor's broad grin was quickly wiped from his face as Jo took him firmly by the hand.

"Come on, Doctor..."

The Brigadier and Yates stood watching as the Doctor allowed himself to be pulled away across the Green. "Fancy a dance, Sir?" asked Yates, dryly.

"That's kind of you, Captain Yates," replied the Brigadier. "But I think I'd rather have a pint." And together they made for the pub.